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IN ITALIAN AND ENGLISH.

LUCIA DI LAMMERMOOR,

WITH THE

MUSIC OF THE FAVORITE MELODIES.

Contains a Statement of the Time of Performance of
each Act, showing when the Opera ends, and for
what time Carriages may be ordered.

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STEINWAY & SONS,

NEW YORK



DONIZETTI'S
LUCIA DI LAMMERMOOR,

A TRAGIC LYRIC OPERA,

IN THREE ACTS.

In Italian and English.

ENTERED
AT



STATIONERS
HALL

CONTAINS

THE MUSIC OF THE FAVOURITE MELODIES.

NEW YORK:
SAMUEL FRENCH & SON,
PUBLISHERS,
38 E. 14th St., Union Square.

LONDON:
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PUBLISHER,
89 STRAND.

THE PLOT.

IN the First Act of *Lucia di Lammermoor*, we find that Henry Ashton, the Lord of Lammermoor, is deeply involved politically, and that he has a friend who is able to save him in Lord Arthur, to whom Henry desires to marry his sister Lucy. It happens, however, that Edgar Ravenswood, Henry Ashton's hereditary enemy, has been the means of saving Lucy from the attack of an infuriated bull. Edgar and Lucy become enamoured of each other, and they meet and solemnly engage each other's troth, and exchange tokens previously to Edgar's departure to France, which country he is compelled to visit. In the Second Act Norman, a Retainer of Henry's, having intercepted letters from Edgar to Lucy, produces a forged letter, which Henry shows to his sister, and induces the belief in her mind that Edgar is untrue to his vows. Henry now informs her that his life is forfeited through conspiring against the government, that Arthur has the power and the will to save him, but the price is her hand. Believing in Edgar's falseness, she consents. The contract is barely signed, when consternation is produced by Edgar's sudden appearance. He learns the truth, scornfully returns her her love token, seizes the one he had given her, and utters terrible maledictions on those concerned. In the Third Act Lucy, unable to bear her weight of grief, loses her reason, and upon her retirement with her husband to the nuptial chamber, seizes his sword and slays him. Edgar, oppressed beyond measure, is wandering amid the tombs of his ancestors, whom he pines to join, when the news of the catastrophe is brought; he is also told that in her madness she raves of him. Rushing to see her, he is met and informed that she has just expired. All hope is now at an end, before he can be prevented he draws his dagger and stabs himself.

DRAMATIS PERSONÆ.

HENRY ASHTON.

LUCY, *his Sister.*

EDGAR RAVENSWOOD.

RAYMOND, *a Tutor to Lucy.*

ARTHUR, *Lucy's Suitor.*

ALICE, *Lucy's Attendant.*

NORMAN, *Head Retainer at Ravenswood.*

*Ladies and Cavaliers. Relatives of Ashton. Inhabitants of Lammermoor, Pages, Men-at-Arms.
Ashton's Servants.*

*The Scene takes place in Scotland, partly in Ravenswood Castle and partly in the ruined tower of Wolfscrag.
The Date goes back to the end of the Sixteenth Century.*

This Opera usually takes 2 hours and 45 minutes to perform, and, assuming the performance to commence at 8.30, carriages may be ordered for 11.15.

The time of performance of each Act is given below:—

	Commences.	Ends
OVERTURE	8.30	
FIRST ACT		9.15
SECOND ACT	9.30	10. 5
THIRD ACT	10.25	11.15

Jan 4- 1911 with cousin Fred
Dec 20- 1911 with Lucie

LUCIA DI LAMMERMOOR.

(LUCY OF LAMMERMOOR.)

ATTO I.

SCENA I.—Giardino nel Castello di Ravenswood.

Entrano NORMANNO e Coro.

Nor. Coro. Percorrete le spiagge vicine,
Della torre le vaste rovine:
Cada il vel di sì turpe mistero,
Lo domanda, lo impone l' onor.
Fia che splenda il terribile vero
Come lampo fra nubi d' orror!
[*Core partono.*]

Entrano ENRICO e RAIMONDO.

Nor. Tu sei turbato?
Enr. E n' ho ben d' onde. Il sai
Del mio destin si ottenebrò la stella;
Intanto Edgardo, quel mortal nemico
Di mia prosapia, dalle sue rovine
Erge la fronte baldanzosa e ride.
Sclà una mano raffermar mi puote
Nel vacillante mio poter. Lucia
Osa respinger quella mano! Ah! suora
Non m'è colei!

Dolente

Vergin, che geme sull' urna recente
Di cara madre, al talamo potria
Volger lo sguardo? Ah! rispettiam quel
core

Nor. Che, trafitto dal duol, schivo è d' amore.
Schivo d' amor! Lucia
D' amore avvampa.

Enr. Che favelli? (Oh detto!)

Nor. M' ascolta. Ella sen già colà del parco
Nel solingo vial dove la madre
Giace sepolta: la sua fida Alisa
Era al suo fianco. Impetuoso toro
Ecco su lor si avventa;
Prive d' ogni soccorso,
Pende sovr' esse inevitabil morte,
Quando per l' aere sibilâr si sente
Un colpo, e al suol repente
Cade la belva.

Enr. E chi vibrò quel colpo?

Nor. Tal che il suo nome ricopri d' un velo.

Enr. Lucia forse—

Nor. L' am

Enr. Dunque il rivede?

Nor. Ogni alba

Enr. E dove?

Nor. In quel vial.

Enr. Io fremo!

Nor. Nè tu scopristi il seduttore?

Enr. Sospetto

Nor. Io n' ho soltanto.

Enr. Ah! parla.

Nor. E' tuo nemico.

ACT I.

SCENE I.—The Garden of Ravenswood Castle.

Enter NORMAN and Chorus.

Nor. & Cho. Search well the neighbouring shores,
The vast ruins of the tower:
Unveil this dishonourable mystery,
It is demanded, required by honour.
Make the terrible truth shine
As a lightning flash through the horrid
clouds! [*Exeunt Chorus.*]

Enter HENRY and RAYMOND.

Nor. You are troubled?

Hen. I have cause for it. You know
Of my destiny the star was darkened;
Meanwhile Edgar, that mortal enemy
Of my race, from his ruins
Raises his head boldly and laughs.
One hand alone can strengthen me again
In my vacillating power. Lucy
Dares reject that hand! Ah! a sister
She is not of mine!

Ray. A weeping
Maiden sighing over the recent tomb
Of a dear mother, to the altar can she
Turn her regards? Ah! let us respect that
heart

That, pierced by grief, shrinks from love.

Nor. Shrinks from love! Lucy

With love is burning.

Hen. What sayest thou? (What words?)

Nor. Listen to me. She was walking in the park,
In the lonely avenue where her mother
Lies buried: her faithful Alice
Was by her side. A furious bull
Rushes towards them;
Deprived of every aid,
Certain death hung over them,
When whistling through the air is heard
A shot, and instantly to the ground
Falls the bull.

Hen. Who fired that shot?

Nor. One who kept his name concealed.

Hen. Lucy perhaps—

Nor. Loved him

Hen. Then she saw him again?

Nor. Every morn.

Hen. Where?

Nor. In that avenue

Hen. I rage!

Nor. You discovered not the seducer?

Hen. A suspicion

Nor. I have only.

Hen. Ah! speak.

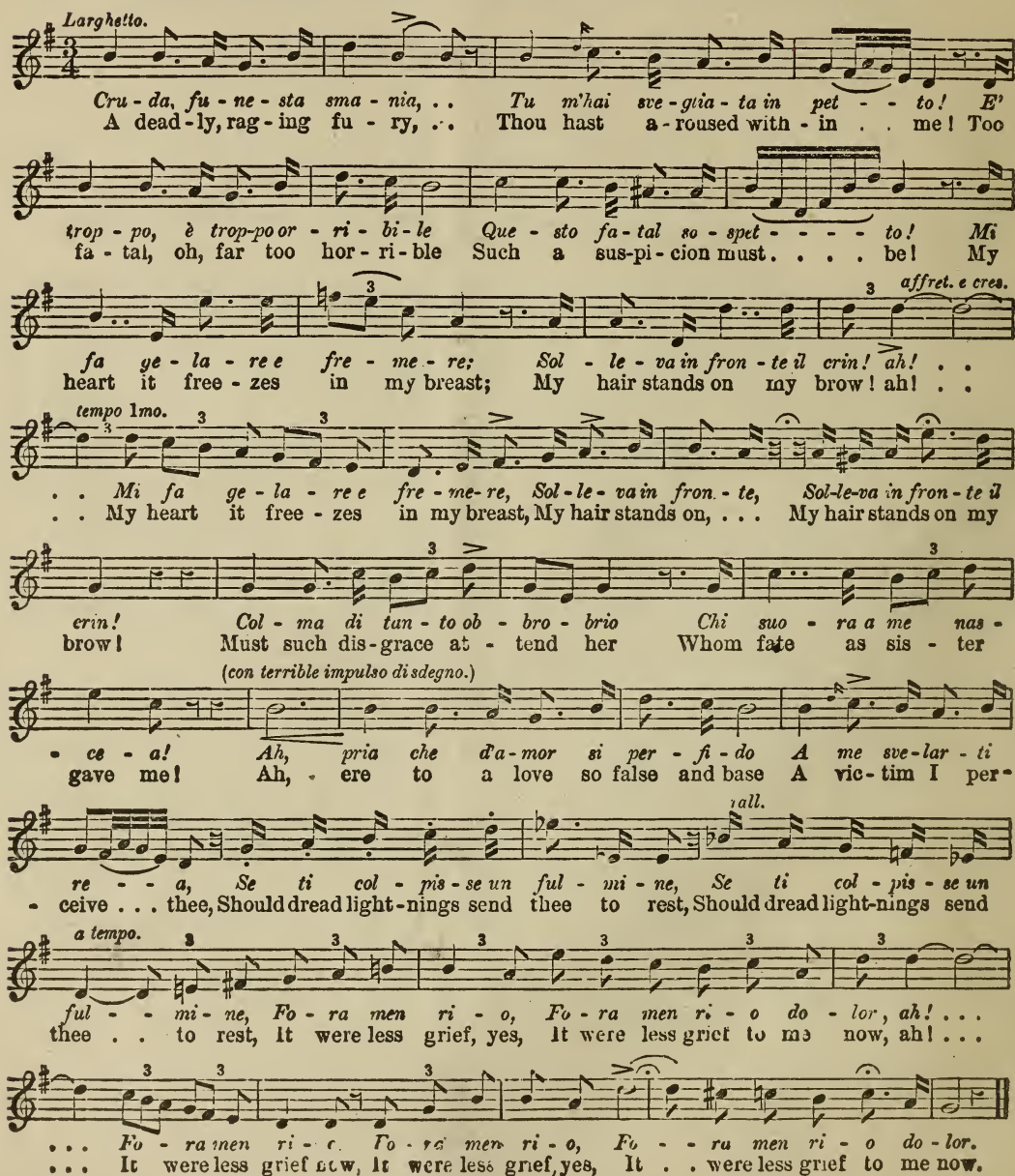
Nor. He is your enemy.

Rai. (Oh ciel!) Tu lo detesti.
Nor. Esser potrebbe Edgardo?
Nor. Ah! Lo dicesti.

Ray. (Oh heaven!) You hate him
Nor. Can it be Edgar?
Nor. You have said it.

CRUDA FUNESTA SMANIA — A DEADLY RAGING FURY. SOLO. HENRY.

Larghetto.



Cru - da, fu - ne - sta sma - nia, . . Tu m'hai sve - gia - ta in pet - - to! E'
A dead - ly, rag - ing fu - ry, . . Thou hast a - roused with - in . . me! Too

trop - po, è trop - po or - ri - bi - le Que - sto fa - tal so - spet - - - to! Mi
fa - tal, oh, far too hor - ri - ble Such a sus - pi - cion must. bel My

fa ge - la - re e fre - me - re; Sol - le - va in fron - te il crin! ah! . .
heart it free - zes in my breast; My hair stands on my brow! ah! . .

tempo lmo.

. Mi fa ge - la - re e fre - me - re, Sol - le - va in fron - te, Sol - le - va in fron - te il
. My heart it free - zes in my breast, My hair stands on, . . . My hair stands on my

erin! Col - ma di tun - to ob - bro - brio Chi suo - ra a me nas -
brow! Must such dis - grace at - tend her Whom fate as sis - ter

(con terribile impulso di sdegno.)

. ce - a! Ah, pria che d'a - mor si per - fi - do A me sve - lar - ti
gave me! Ah, . ere to a love so false and base A vic - tim I per -

re - a, Se ti col - pis - se un ful - mi - ne, Se ti col - pis - se un
ceive . . . thee, Should dread light - nings send thee to rest, Should dread light - nings send

a tempo.

ful - - mi - ne, Fo - ra men ri - o, Fo - ra men ri - o do - lor, ah! . . .
thee . . . to rest, It were less grief, yes, It were less grief to me now, ah! . . .

. Fo - ra men ri - o, Fo - ra men ri - o, Fo - ra men ri - o do - lor.
. It were less grief now, It were less grief, yes, It . . . were less grief to me now.

Nor. Pietoso al tuo decoro,
 Io fui con te crudel.

Rai. La tua clemenza imploro,
 Tu lo smentisci, o ciel!

Entra Coro di Cacciatori.

Coro. Il tuo dubbio è omai certezza.

Nor. Odi tu?

Enr. Narrate.

Rai. (Oh giorno!)

Nor. Merciful to your honour,
 I was cruel to you.

Ray. Your clemency I implore,
 Prove him false, O heaven!

Enter Chorus of Hunters.

Cho. Your doubt is made certainty.

Nor. Do you hear?

Hen. Say on.

Ray. (Fatal day!)

COME VINTI DA STANCIEZZA.—AS WE FELT FATIGUED AND WEARY. CHORUS and HENRY.

Andantino, legato.

Co - me vin - ti da . . stan - chez - za, Do - po lun - go er - ra - re in - tor - no, Noi po -
As we felt fa - tigued and wea - ry, Af - ter search - ing far a - round us, Of the
sam - mo del - la tor - re Nel ve - sti - bu - lo ca - den - te: Ec - co to - sto lo tra -
ruin - ed tower so drea - ry In the hall a rest we found us: Sud - den - ly in haste pass'd
- scor - re In si - len - - - zio un uom pal - len - te; Co - me ap - pres - so ei n'è ve -
through, Pale and wan, . . . a man not speak - ing; But we saw as near he
du - to Rav - vi - siam lo sco - no - sciu - to. Ei su ra - pi - do de - stria - ro, S'in - vo -
drew It was the un - known we were seek - ing. On a swift horse off he start - ed, From our
- lo dal no - stro squar - do. Qual s'ap - pel - la un fal - co - nie - ro ne ap - pren -
eyes he thus de - part - ed. We a fal - co - ner dis - cern - ing, And the
HENRY.
de - va qual s'ap - pel - la. E qua - le? Ed - gar - do.
name from him soon learn - ing. What was it? 'Twas Ed - gar.

Enr. Egli? Oh rabbia che m'accendi
Contenerli un cor non può!

Hen. He? Oh rage that is burning me
No heart can contain!

LA PIETADE IN SUO FAVORE.—ALL IN VAIN THE VOICE OF PITY. SOLO. HENRY.

Allegro moderato.

La pie - ta - - de in suo fa - vo - re Mi - ti: sen - si in - van ti
All in vain . . the voice of pi - ty To my heart for him would be
det - - ta, Se mi par - - li di ven - ta, So - lo in
speak - ing, With re - venge . . a - lone 'tis seek - ing, Q - ther
- ten - der - ti po - trò. Scia - gu - ra - - ti! al mi - - - o fu -
thoughts it will not own. Wretched lo - - vers! be - ware now my
- ro - - - re, Già su voi . . tre - men - do rug - - ge!
fu - - - ry, On your heads . . its rage is turn - - ing!
L'em - pia fiam - - ma che vi strug - ge, Io col san - gue spag - na -
The base flame . . with which you're burn - ing, Shall ex - tin - guish blood a -

poco più. *cres.*

- rò, Io col san - gue, io col san - gue, L'em - pia flam - ma che vi
- lone, Shall ex - tin - guish, shall ex - tin - guish, Shall ex - tin - guish blood a -

strug - ge, spe - gne - rò, spe - gne - rò, col san - gue spe - gne - rò.
- lone, yes, blood a - lone, blood. . . a - lone, yes, blood, yes, blood a - lone.

Nor. e } Quell' indegno al nuovo albore
Coro. } L' ira tua fuggir non può.
Rai. (Ahi! qual nembo di terrore
Questa casa circondò!)

[partono.]

Nor. e } The unworthy one to-morrow
Cor. } Will not escape your rage.
Raj. (What terrible tempest
Surrounds this house!)

[escono.]

SCENA II.—Parco.

Entrano LUCIA ed ALISA.

Luc. Ancor non giunse.
Ali. Incauta! a che mi tragghi
Avventurarti, or che il frate! qui venne,
E' folle ardir.
Luc. Ben parli. Edgardo sapia
Qual ne minaccia orribile periglio.
Ali. Perchè d' intorno il ciglio
Volgi atterrita?
Luc. Quella fonte mai
Senza tremar non veggio. Ah, tu lo sai,
Un Ravenswood, ardendo
Di geloso furor, l' amata donna
Colà trafisse: l' infelice cadde
Nell' onda, ed ivi rimanea sepolta.
M' apparve l'ombra sua.
Ali. Che intendo?
Luc. Ascolta.

SCENE II.—The Park.

Enter LUCY and ALICE.

Luc. He has not yet arrived.
Ali. Needless care! to what do you draw me!
The risk, now that your brother has come,
Is foolish rashness.
Luc. You say well. Edgar must know
The horrible danger that threatens him.
Ali. Why thus around your glance
Turn in alarm?
Luc. That fountain never
Without trembling do I see. You know
A Ravenswood, turning
With jealous fury, the woman he loved
There slew; the unhappy one fell
Into the waves and remained buried there.
Her shade appeared to me.
Ali. What do I hear?
Luc. Listen.

REGNA VA NEL SILENZIO.—SILENCE WAS REIGNING HERE AROUND. Solo. LUCY.

Larghetto.

Reg - na - va nel si - len - zi - o, Al - ta la not - te e bru - na.
Si - lence was reign - ing here a - round, Dark was the night, all still seem - ing.

Col - pia la fron - te un pal - li - do Rag - gio di te - tra lu - - - na.
With fee - ble pale rays up - on the ground Were ghast - ly moon - beams stream - ing.

afrett.

Quan - do un som - mes - so ge - mi - to, Fra l'au - re u - dir si fè; Ed
When a sub - dued and pain - ful sigh Borne on the breeze I hear; And

f *presto.*

ec - co, ec - co, su quel mar - gi - ne,
yon - der, yon - der, on the mar - gin, Ah

L'om - bra mo - star - si, l'on - bra mo - star - si a me! Ah!
The shade to me, the shade to me then did ap - pear! Ah!

Qual di chi par-la, muo-ver-si Il lab-bro su-o ve-de - - - a,
Like one who speak-eth mov-ing there Her lips I saw to ap-pal. . . . me.

E con la ma-no e-sa - - ni-me Chia-mar-mi a sè pa-re-a.
And with her cold hand in-an - - i-mate To her she seemed to call me.
cres. ed affrett. a poco. *cres.* *1mo tempo.*

Siet-te un mo-men-to in-mo-li-le, Poi rat-ta di-le-guò. . . . :
One mo-ment stayed she mo-tion-less, Then va-nish'd where she stood. . . . :

E l'on-do pria sì lim-pi - - da Di san-gue . . . ros-seg - - -
The spring that was so clear be - - fore Turned . . crim-son . . . then with. . .
tr. *r.* *tr.* *f* *3* *p* *tr.* *tr.*

gìd, Sì, pria sì lim-pi - da Di . san - ³ gue ros-seg - gùd, Sì, pria sì
blood, Yes, the spring so clear . . be - fore, Turned crim-son with blood, Yes, the spring
tr. *cres.*

lim-pi - da, ah, : : : : : u ros-seg-gùd.
clear be-fore, ah, : : : : : turned crimson with blood.

Alf. Chiari, o ciel! ben chiari e tristi
Nel tuo dir presagi intendo!
Ah Lucia, Lucia, desisti
Da un amor così tremendo!
Luc. Io? che parli! Al cor che geme
Questo affetto è sola speme.
Senza Edgardo non potrei
Un istante respirar.
Egli è luce a' giorni miei,
E' conforto al mio penar.

Alf. Clear, Oh heaven! clear and sad
Omens I hear in what you say!
Ah Lucy, Lucy, desist
From a love so fatal.
Luc. I? What say you! Of a suffering heart
This love is the only hope.
Without Edgar I could not
One instant breathe.
He is the light of my days,
The solace of my woe.

QUANDO RAPITO IN ESTASI.—WHEN HERE IN ALL THE ECSTASY. SOLO. LUOR.

Moderato.

Quan-do ra-pi-to in e-sta-si Del più co-cen-te ar-do-re,
When here in all the ec-sta-sy Of love most warm and ten-der,

Col fa-vel-lar del co-re, . . Mi giu-ra e-ter-na
The vows his heart would ren-der, . . He pled-ges un-to

p *rall.* *tr.*

sè, e-ter-na sè, In e-sta-si del più co-
me, yes, un-to me, In ec-sta-sy of love most

- cen-te ar-do-re, Col fa-vel-lar del co-re,
warm and ten-der, The vows his heart would ren-der,

p

Mi giu - ra e - ter - na fè. Gli af - fan - ni miei di - men - ti - co,
He pled - ges un - to me. My sor - rows all - do I for - get,

Gio - ja di - vie - ne il pian - to, Par - mi che a lui d'ao -
To joy trans - formed is my weep - ing, While near me he is

cres. can - to, Si schiu - da il ciel per me,
keep - ing, Heav'n o - pen'd to me I see

p Si schiu - da il ciel per me,
Heav'n o - pen'd to me I see,

pp Si . . . schiu - da il ciel . . . per . . . me.
. Heav'n o - pen'd to me . . . I . . . see.

Al. Giorni di amaro pianto
Si apprestano per te.
Egli s'avvanza! La vicina soglia
Io canta veglierò.

[parte.

Entra EDGARDO.

Edg. Lucia, perdona
Se ad ora inusitata
Io vederti chiedevo. Ragion possente
A ciò mi trasse. Pria che in ciel biancheggi
L'alba novella, dalle patrie sponde
Lungi sarò.

Luc. Che dici?

Edg. Pe' franchi lidi amici
Scioglio le vele, ivi trattar m'è dato
Le sorti della Scozia. Il mio congiunto,
Athol, riparator di mie sciagure,
A tanto onor m'innalza.

Luc. E me nel pianto

Edg. Abbandoni così?
Pria di lasciarti
Ashton mi vegga, stenderò placato
A lui la destra, e la tua destra, pegno
Fra noi di pace, chiederò.

Luc. Che ascolto?

Ah no! rimanga nel silenzio avvolto
Per or l'arcano affetto.

Edg. In tendo. Di mia stirpe
Il reo persecutore
Ancor pago non è. Mi tolse il padre,
Il mio retaggio avito
Con trame inique m'usurpò. Nè basta?
Che brama ancor? Che chiede
Quel cor feroce e rio?
La mia perdita intera, il sangue mio?
Ei m'odia!

Luc. Ah, no—

Edg. Mi abborre!

Luc. Calma, o ciel, quell'ira estrema!

Edg. Fiamma ardente in sen mi scorre!
M'odi.

Luc. Edgardo!

Al. Days of bitter tears
Are drawing near to thee.
He comes! Close by
I will cautiously watch.

[exit.

Enter EDGAR.

Edg. Lucy, pardon
If at an unusual hour
I asked to see thee. A powerful reason
Led me to do it. Before in heaven breaks
The new dawn from my native shore
Afar I will be.

Luc. What say you?

Edg. For the friendly shores of France
I sail, where it is given to me to treat
Of Scotland's destiny. My kinsman,
Athol, to repair my misfortunes,
Raises me to so much honour.

Luc. And me to tears

Edg. You thus abandon?
Before leaving thee
Ashton shall see me, in peace I will offer him
My right hand, and your hand, as a pledge
Of peace between us, I will solicit.

Luc. What do I hear?

Ah no! concealed in silence let remain
As yet our secret love.

Edg. I understand. Of my house
The guilty persecutor
Is not yet satisfied. He deprived me of father,
My ancient heritage
Iniquitously usurped. Is it not enough?
What does he wish more? What desires
That ferocious and wicked heart?
My entire ruin, my blood?
He hates me!

Luc. Ah, no—

Edg. He abhors me!

Luc. Calm, Oh heaven, that rage extreme!

Edg. An ardent flame runs through my breast!
Hear me,

Luc. Edgardo!

Edg. M' odi, e tremi.
Sulla tomba che rinsera
Il tradito genitore,
Al tuo sangue eterna guerra
Io giurai nel mio furore;
Ma ti vidi—in cor mi nacque
Altro affetto, e l'ira tacque.
Pur quell voto non è infranto,
Io potrei compirle ancor.

Luc. Deh, ti placa! deh, ti frena!
Può tradirne un solo accento.
Non ti basti la mia pena?
Vuoi ch' io mora di spavento?
Ceda, ceda ogn' altro affetto;
Solo amor t' infiammi il petto.
Ah! il più nobile, il più santo,
De' tuoi voti è un puro amor.

Edg. Qui, di sposa eterna fede
Qui mi giura, al cielo innante.
Dio ci ascolta; Dio ci vede.
Tempio ed ara è un core amante.
Al tuo fato unisco il mio.
Son tuo sposo.

Luc. E tua son io.

Edg. A' miei voti amore invoco.

Edg. A' miei voti invoco il ciel.

Edg. e Luc. } Porrà fine al nostro foco
} Sol di morte il freddo gel.

Edg. Separarci omai conviene.

Luc. Oh parola a mè funesta!

Edg. Il mio cor con te ne viene.

Luc. Il mio cor con te qui resta.

Edg. Ah! talor del tuo pensiero
Venga un foglio messaggiero,
E la vita fuggitiva
Di speranza nudrirò.

Edg. Io di te memoria viva
Sempre, o cara, serberò.

Edg. Here me, and tremble.
On the tomb that holds
My betrayed father,
Eternal war to thy kindred
I swore in my fury;
But I saw thee—in my heart was born
Another feeling, and rage was silenced.
But that vow is not broken,
I could still fulfil it.

Luc. Alas, calm thee! alas, refrain!
A single word may betray us.
Is not my grief enough for thee?
Do you wish me to die of fear?
Yield, yield every other feeling;
Let love alone inflame your breast.
The most noble, the most holy,
Of thy vows is a pure love.

Edg. Here, of a wife the eternal faith
Swear to me before heaven.
Heaven hears us; heaven sees us.
A loving heart is both temple and altar.
To your fate I unite mine.
I am thy husband.

Luc. And I am thine.

Edg. Love I invoke to my vows.

Edg. And to mine I invoke heaven.

Edg. & Luc. } Our flame shall be ended only
} By the cold frost of death.

Edg. We must now part.

Luc. Oh fatal word to me!

Edg. My heart goes with you.

Luc. My heart remains here with thee.

Edg. Sometimes of thy thoughts

Luc. Let a letter be messenger,
And fleeting life
With hope I will sustain.

Edg. Sweet memory of thee,
Dearest, I will ever preserve.

VERRANNO A TE SULL' AURE.—THE GENTLE BREEZE SHALL BEAR TO THEE.

DUET. LUCY and EDGAR.

Moderato assai. sempre legato.

Ver - ran - no a te sull' a - u - re I miei so - spi - ri ar -
The gen - tle breeze shall bear to thee Each sigh my bo - som is

- den - ti, U - drai nei var che mor - ra - ra, . . .
spread - ing, To thee re - cal. the mur - m'ring sea, . . .

Le - co de' mie - i la - men - ti. Pen - san - do ch'io di
Tears that for thee I am shed - ding. And when you think o

ge - mi - ti Mi pa - sco e di do - lor, . . .
her . . . who here Must live in grief and pain, . . .

Spar - gi un'a - ma - ra la - gri - ma Su que - sto pe - gno al -
Shed for her but . . . one bit - ter tear Up - on this to - ken

accel.

- lor. Ah! ... Su, ... que - sto pe - gno al - lor, Ah! ... Su, .
then. Ah! ... Yes, ... on this to - ken then, Ah! ... Yes, .

string.

... que - sto pe - - gno al - lor, ... Ah! ... Su quel pe - gno al - lor.
... on this to - - ken then, ... Ah! ... On this to - ken then.

Edg. Io parto.

Luc. Addio!

Edg. Rammentati,

Ne stringe il cielo!

Luc. E amor!

FINE DELL' ATTO PRIMO.

ATTO II.

SCENA I.—Sala.

Entrano ENRICO e NORMANNO.

Nor. Lucia fra poco a te verrà.

Enr. Tremante
L' aspetto. A festeggiar le nozze illustri
Già nel castello i nobili congiunti
Di mia famiglia accolsi; in breve Arturo
Qui volge. E s' ella pertinace osasse
D' opporsi?

Nor. Non temer; la lunga assenza
Del tuo nemico, i fogli
Da noi rapiti, e la bugiarda nuova
Ch' egli s' accese di altra fiamma, in core
Di Lucia spegneranno il cieco amore.

Enr. Ella s' avvanza! Il simulato foglio
Porgimi, ed esci sulla via che tragge
Alla città regina
Di Scozia, e qui fra plausi e liete grida
Conduci Arturo. [*parte Normanno.*]

Entra LUCIA.

Enr. Appressati, Lucia.
Sperai più lieta in questo di vederti;
In questo dì, che d' imeneo le faci
Si accendono per te. Mi guardi e taci?

Luc. Il pallor funesto, orrendo
Che ricopre il volto mio,
Ti rimprovera tacendo
Il mio strazio—il mio dolor.
Perdonar ti possa Iddio
L' inumano tuo rigor.

Enr. A ragion mi fe' spietato
Quel che t' arse indegno affetto.
Ma si taccia del passato,
Tuo fratello io sono ancor.
Spenta è l' ira nel mio petto,
Spegni tu l' insano amor.

Luc. La pietade e tarda omai.
Il mio fin di già s' appressa,

Enr. Viver lieta ancor potrai.

Luc. Lieta! e puoi tu dirlo a me?

Enr. Nobil sposo—

Luc. Cessa—ah, cessa!

Ad altr' uom giurai la fè.

Enr. Nol potevi—

Edg. I go.

Luc. Farewell!

Edg. Remember,
Heaven binds us!

Luc. 'And love!

END OF THE FIRST ACT.

ACT II.

SCENE I.—A Room.

Enter HENRY and NORMAN.

Nor. Lucy will presently come to you.

Hen. Trembling
I await her. To grace the illustrious nuptials
Already in the castle the noble kinsmen
Of my family I have received; shortly Arthur
Will be here. Should she pertinaciously dare
To oppose herself?

Nor. Fear not; the long absence
Of your enemy, the letters
By us intercepted, and the false news
That his heart burns for another,
Will extinguish the blind love of Lucy.

Hen. She comes! The forged letter
Give me, and depart by the way that leads
To the sovereign city
Of Scotland, and here, in joyous triumph,
Conduct Arthur. [*exit Norman.*]

Enter LUCY.

Hen. Draw near, Lucy.
I hoped to day to have seen you more joyful;
This day, when the torch of hymen
Is lit for thee. You look at me and speak not!

Luc. The dreadful, deadly pallor
That covers my face,
Silently reproaches you
With my anguish—my grief.
May heaven pardon you
Your inhuman rigour.

Hen. Rightly was I cruel
When you burned with an unworthy love.
But let us be silent of the past,
I am still thy brother.
Anger is extinguished in my breast,
Do thou extinguish this mad love.

Luc. Pity is too late now.
My end already draws near.

Hen. You may still live happy.

Luc. Happy! And you say this to me?

Hen. A noble husband—

Luc. Cease—ah, cease!

To another I swore my faith.

Hen. Thou couldst not—

Luc. Enrico!
Enr. Basti.
 Questo foglio appien ti dice
 Qual crudel qual empio amasti.
 Leggi.
Luc. Il core mi balzò!
Enr. Tu vacilli.
Luc. Me infelice!
Ahi, la folgore pionbò!

Luc. Henry!
Hen. Enough.
 This letter tells you fully
 What a cruel false one you did love.
 Read.
Luc. My heart throbs!
Hen. You tremble.
Luc. Unhappy me!
Ah, the thunderbolt has fallen!

SOFFRIVA NEL PIANTO.—IN TEARS LONG I SUFFERED. SOLO. LUCIA.

Larghetto.

Sof - fri - - va nel pian - to, lan - gui - - a nel do - lo - re, La
In tears . . long I suf - fered, with grief . . . charg'd was my breast, The
spe - - - me la vi - ta ri - po - - - si in un cor. . . L'i -
on - - ly hope I che - rished on one . . . heart did rest. . . For
- stan - - te di mor - - te è giun - to per me; Quel
me . . this the hour . . is of death here a - lone; That
co - - - re in - fe - de - - - le ad al - - tra, ad al - tra si - diè.
heart, . . false to me, . . . doth a - no - ther, a - no - ther own.

Luc. Che fia?
Enr. Suonar di giubilo
 Odi la riva?
Luc. Ebbene?
Enr. Giunge il tuo sposo.
Luc. Un brivido
 Mi corse per le vene!
 Tremo!
Enr. A te s' appresta il talamo.
Luc. La tomba a me s' appresta.
Enr. Ora fatale è questa.
Luc. Mi copre gli occhi un vel.
Enr. Spento è Guglielmo. Ascendere
 Vedremo il tron Maria.
 Prostrata è nella polvere
 La parte ch' io seguia.
 Dal precipizio solo
 Arturo può sottrarmi,
 Sol egli.

Luc. Ed io?
Enr. Salvarmi devi.
Luc. Ma—
Enr. Il devi.
Luc. Oh ciel!

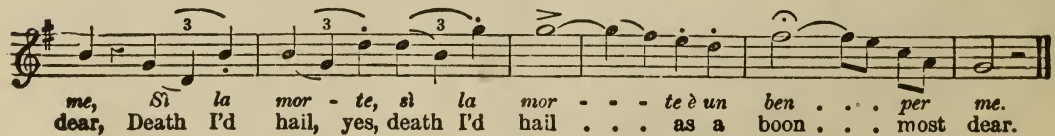
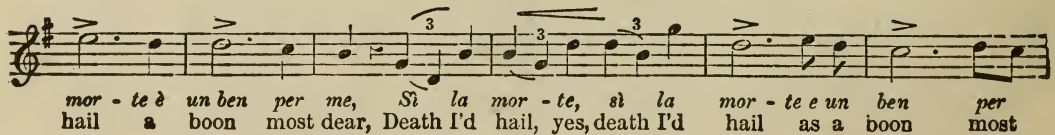
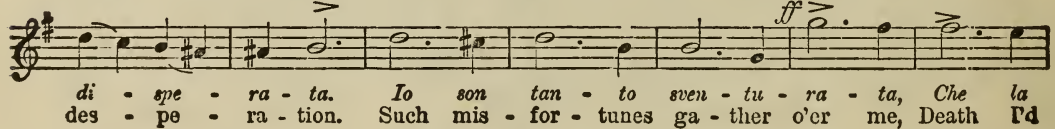
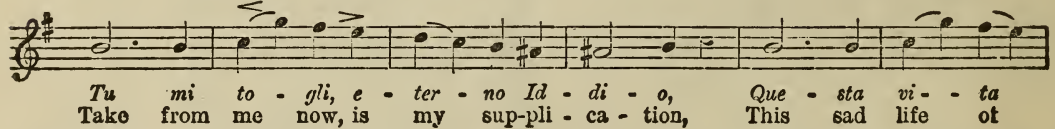
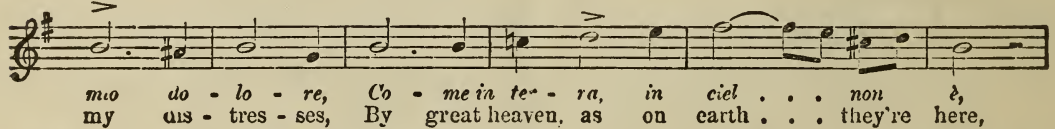
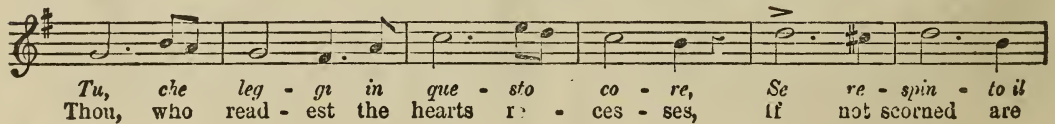
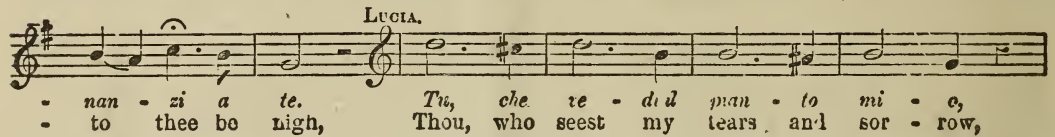
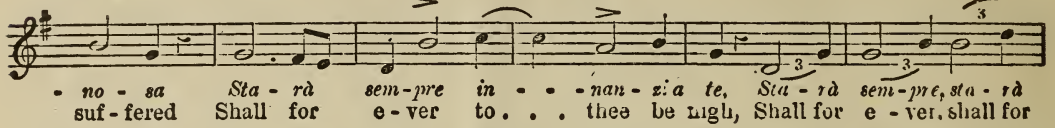
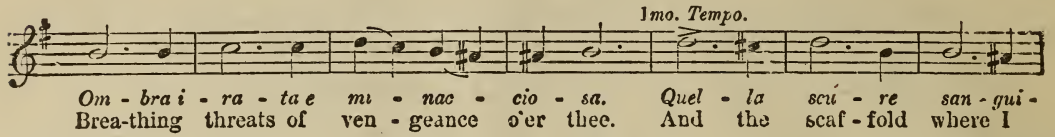
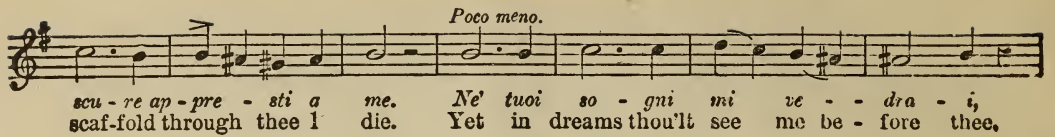
Luc. What may that be?
Hen. Resounding with joy
 Hark to the shores?
Luc. Well?
Hen. Thy husband comes.
Luc. A shivering
 Runs through my veins!
 I tremble!
Hen. The altar they prepare for thee.
Luc. The grave they prepare me.
Hen. A fatal hour is this.
Luc. A veil covers my eyes.
Hen. William is dead. Ascending
 The throne we shall see Mary.
 Prostrate in the dust
 Is the party I followed.
 From the precipice
 Arthur alone can save me.
 He only.

Luc. And I?
Hen. Must save me.
Luc. But—
Hen. It is your duty.
Luc. Oh heaven!

SE TRADIRMI TU POTRAI.—IF THOU CHOOSEST TO BETRAY ME. DUET. HENRY and LUCY.

Vivace. HENRY.

So tra - dir - mi tu po - tra - i, La mia sor - te è
If thou choos - est to be - tray me, Then my fate here be -
già com - pi - ta. Tu m' in - vo - li o - no - re e vi - ta, Tu la
- comes de - ci - ded. Life and hon - our through thee void - ed, On the



Entrano ENRICO, ARTURO, NORMANNO, *Cavalieri*
Dame, congiunti di ASHTON, *Paggi, Armigeri*
Abitanti di Lammermoor, *e Domestici.*

Enter HENRY, ARTHUR, NORMAN, *Cavaliers and*
Ladies, relatives of ASHTON, *Pages, Men at Arms,*
Inhabitants of Lammermoor, *and Servants.*

PER TE DIMMENSO GIUEILO.—FOR YOU WITH HAPPINESS MOST BRIGHT. *Chorus.*



Per te d'im-men-so giu-bi-lo Tut-to s'av-vi-va in-tor-no;
For you with hap-pi-ness most bright New life a-round is spring-ing;

Per te veg-giam ri-na-sce-re Del-la spe-ran-za il gior-no.
For you will flour-ish here a-gain Hope that the day is bring-ing.

Qui l'a-mi-stà ti gui-da, Qui ti con-du-ce a-mo-re.
Hi-ther has friend-ship led . . . thee, Love 'tis con-ducts you in his train.

Tut-to s'av-vi-va in-tor-no, Qui ti con-du-ce a-mor, Qual
New life a-round is spring-ing, Love 'tis led you in his train, Like

a-stro in not-te in-fi-da, Qual ri-so nel do-lor,
some bril-liant star in dark . . . night, Or smiles a-midst our pain,

Qual a-stro in not-te in-fi-da, Qual ri-so nel do-lor.
Like some bright star in dark night, Or smiles a-midst our pain.

Sovente un' aria è qui interpo'ata per Arturo.

Frequently an aria is here introduced to suit Arthur.

Art. Per poco fra le tenebre
Sparì la vostra stella.
Io la farò risorgere
Più fulgida e più bella
La man mi porgi, Enrico,
Ti stringi a questo cor.
A te ne vengo amico,
Fratello e difensor.
Dov' è Lucia?

Enr. Qui giungere
Or là vedrem. Se in lei
Soverchia è la mestizia,
Maravigliar non dèi.
Dal duolo oppressa e vinta,
Piange la madre estinta.

Art. M'è noto. Or solvi un dubbio:
Fama suonò ch' Edgardo
Sov' essa tomerario
Alzare osò lo sguardo.

Enr. E' ver—quel folle ardìa.
Nor. e Coro. S' avvanza a te Lucia.

Entrano LUCIA, ALISA e RAIMONDO.

Enr. Ecco il tuo sposo. (Incauta!
Perder mi vuoi?)

Luc. (Gran Dio!)

Art. Ti piaccia i voti accogliere
Del tenero amor mio.

Art. For a short time in darkness
Your star disappeared.
I will make it rise again
More brilliant, more beautiful.
Give me your hand, Henry,
I press you to my heart.
To you I come as friend,
Brother and defender.
Where is Lucy?

Hen. Here presently
We shall see her. If in her
Great sadness should show,
You must not wonder at it.
She is overcome and oppressed with grief,
Weeping for her mother's death.

Art. I know it. Now solve a doubt:
Report said that Edgar
Rashly to her
Dared raise his eyes.

Hen. It is true—that madman dared.
Nor. and Cho. Lucy comes towards thee.

Enter LUCY, ALICE, and RAYMOND.

Hen. Behold your husband. (Heedless!
Would you have me lost?)

Luc. (Great heaven!)

Art. Please to accept the vows
Of my tender love.

Enr. Omai si compia il rito,
T' appressa.
Art. Oh dolce invito!
Luc. (Io vado al sacrificio!)
Rai. (Reggi, buon Dio, l' afflitta.)
Enr. Non esitar.
Luc. (Me misera!
La mia condanna ho scritta!)
Enr. (Respiro!)
Luc. (Io gelo ed ardo! Io manco!)
Tutti. Qual fragor! Chi giunge?

Entra EDGARDO.

Edg. Edgardo!
Tutti. Edgardo!
Luc. Oh fulmine!
Gli altri. Oh terror!
Enr. (Chi ritiene il mio furore,
E la man che al brando corse!
Della misera in favore
Nel mio petto un grido scorse!
E' mio sangue! io l' ho tradita!
Ella sta fra morte e vita!
Ahi, che spegnere non posso
Un rimorso nel mio cor.)
Edg. (Chi ni frena in tal momento!
Chi troncò dell' ire il corso?
Il suo duolo, il suo spavento
Son la prova d' un rimorso;
Ma, qual rosa inaridita,
Ella sta fra morte e vita!
Io son vinto—son commosso—
T' amo, ingrata, t' amor ancor!)
Luc. (Io sperai che a me la vita
Tronca avesse il mio spavento;
Ma la morte non m' aita!
Vivo ancor per mio tormento!
Da' miei lumi cadde il velo,
Mi tradi la terra e il cielo!
Vorrei pianger, ma non posso.
Ah! mi manca il pianto ancor!)
Art., Rai., Alisa, Nor., e Coro.
(Qual terribile momento!
Più formar non so parole;
Densa nube di spavento
Par che copra i rai del sole!
Come rosa inaridita
Ella sta fra morte e vita.
Chi per lei non è commosso
Ha da tigre in petto il cor!)
Enr., Art., Nor., e Cavalieri.
T' allontana, sciagurato,
O il tuo sangue ha versato.
Edg. Morirò, ma insieme col mio
Altro sangue scorrerà.
Rai. Rispettate, o voi, di Dio
La tremenda maestà
In suo nome io vel comando,
Deponete l' ira e il brando.
Pace, pace—egli abborrisce
L' omicida, e scritto sta:
Chi di ferro altrui ferisce
Pur di ferro perirà
Enr. Ravenswood, in queste porte
Chi ti guida?
Edg. La mia sorte—
Il mio dritto—sì; Lucia
La sua fede a me giurò.
Rai. Questo amor per sempre oblia—
Ella è d' altri!
Edg. D' altri? Ah, no!
Rai. Mira.
Edg. Tremi! ti confondi!

Hen. Let the ceremony be completed,
Approach.
Art. Oh sweet invitation!
Luc. (I go to the sacrifice!)
Ray. (Heaven, sustain the afflicted!)
Hen. Do not hesitate.
Luc. (Unhappy me!
My condemnation I have written!)
Hen. (I breathe again!)
Luc. (I freeze and burn! I faint!)
All. What noise! Who comes!

Entra EDGAR.

Edg. Edgar!
All. Edgar!
Luc. Oh horrible!
The others. Oh terror!
Hen. (What restrains my fury,
And my hand that seeks the sword?
In favour of the unhappy girl
A cry rose in my breast!
She is my own blood; I have betrayed her!
She stands between death and life!
Ah, I cannot extinguish,
The remorse of my heart.)
Edg. (Who restrains me in such a moment!
Who stayed the course of anger?
Her grief, her fear
Are the proofs of remorse;
But, as a withered rose,
She stands between death and life!
I am conquered—I am moved—
I love thee, ungrateful one, I love thee still!)
Luc. (I hoped that my life
Would have been destroyed by my love,
But death does not aid me,
I still live to suffer!
From my eyes the veil has fallen!
Earth and heaven betrayed me,
I would weep but I cannot.
Ah! even tears fail me!)
Art., Ray., Alice, Nor., and Cho.
(What a terrible moment!
I know not how to form words;
A dark cloud of terror
Seems to cover the rays of the sun!
Like a withered rose
She stands between death and life,
Who for her is not moved
Has a tiger's heart in his breast!)
Hen., Art., Nor., and Cavaliers.
Away, wretch,
Or your blood will be shed.
Edg. I will die, but with mine
Other blood shall flow.
Ray. Respect of heaven
The dreadful majesty
In its name I command you,
Lay down your anger and the sword
Peace, peace—it abhors
Homicide, and it is written:
Who with steel wounds another
By steel shall also perish.
Hen. Ravenswood, within these doors
What led you?
Edg. My destiny—
My right—yes; Lucy
Pledged her faith to me.
Ray. This love forget for ever—
She is another's!
Edg. Another's? Ah, no!
Ray. Behold.
Edg. You tremble! you are confounded!

Son tue cifre? A me rispondi!
Son tue cifre?

Luc. Sì.
Edg. Riprendi
Il tuo pegno, infido cor!
Il mio dammi!

Luc. Almen—
Edg. Lo rendi.

Hai tradito il cielo e amor!
Maledetto sia l'istante
Che di te mi rese amanto,
Stirpe iniqua, abbominata,
Io dovea da te fuggir.
Ah! di Dio la mano irata
Ti desperda!

Enr., Art., Nor., e Cavalieri.
Insano ardir!

Is this your writing? Answer me!
Is this your writing?

Luc. Yes.
Edg. Take back

Your token, faithless heart!
Give me mine!

Luc. At least—
Edg. Restore it.

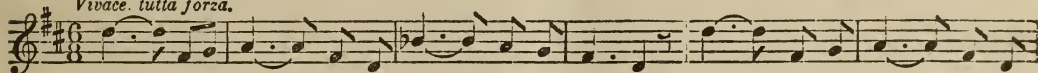
You have betrayed heaven and love!
Accursed be the moment
I made myself thy lover.
Iniquitous, hated race,
I ought to have fled from thee.
May the angry hand of heaven
Destroy thee!

Hen., Art., Nor., and Cavaliers.
Rash madness!

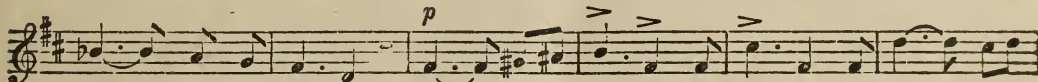
ESCI, FUGGI, IL FUROR CHE M'ACCENDE.—HENCE, AWAY FOR THE RAGE YOU OFFENDED.

SOLO. ARTHUR.

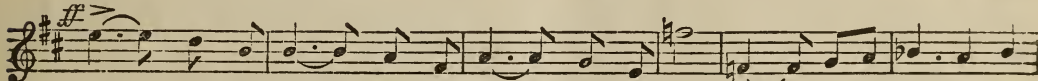
Vivace. tutta forza.



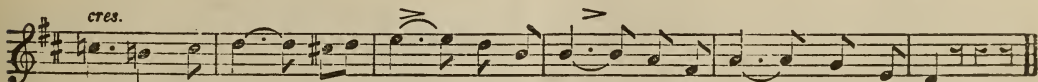
E - sci, fug - gi, il fu - ror che m'ac-cen - de So - lo un pun - to i suoi
Hence, a - way, for the rage you of-fend-ed Hangs by a thread o - ver



col - pi so - spen - de; Ma fra po - co più a - tro - ce, più fie - ro,
you now sus-pend-ed; But, ere long, more tre - men-dous and fa - tal,



Sul tu - o ca - po ab-bor - ri - to ca - drà, Ma fra po - co più a -
Here on your head it re - morse - less shall fall, But, ere long, more tre -



- tro - ce, più fie - ro, Sul tu - o ca - po ab-bor - ri - to ca - drà.
- men-dous and fa - tal, Here on your head it re - morse - less shall fall.

Sì la macchia d' oltraggio sì nero
Col tuo sangue lavata sarà.

Edg. Trucidatemi, e preubò al rito
Sia lo scempio d' un core tradito.
De' mio sangue bagnata la soglia
Dolce vista per l' empia sarà.
Calpestando l' esangue mia spoglia
All' altare più lieta ne andrà
Luc. Dio, lo salva! in sì fiero momento
D' un misera ascolta l' accento.
E' la prece d' immenso dolore
Che più in terra speranza non ha.
E' l' estrema domanda del core,
Che sul labbro spirando mi sta!

Rai., Alice, e D. me.

Infelice! t' invola—t' affretta—
I tuoi giorni, il suo stato rispetta.
Vivi, e forse il tuo duolo fia spento;
Tutto è lieve all' eterna pietà.
Quante volte ad un solo tormento
Mille gioje succeder non fa?

Yes the stain of this black outrage
Shall be washed with your blood.

Edg. Slay me, and at the ceremony
Let there be seen a heart betrayed.
The ground bathed with my blood
Will be a sweet sight for her.
Trampling on my dead remains
She will go more joyfully to the altar.

Luc. Heaven preserve him! in this dread moment
Listen to an unhappy one.
It is the prayer of an immense grief
That has no more hope on earth.
It is the last request of my heart,
That my dying lips put forth.

Rai., Alice, and Ladies.

Unhappy man! away—hasten—
Your life, her state respect.
Live, and perhaps your grief may end;
All is possible to eternal mercy.
How many times has a single sorrow
Been succeeded by a thousand joys?

ATTO III.

ACT III.

SCENA I.—Sala nel Castello.

SCENE I.—A Room in the Castle.

D'IMMENSO GIUBILO.—WITH JOY AND HAPPINESS. CHORUS.

Allegro vivace.

D'im - men - so giu - bi - lo, S'in - nal - zi un gri - - do,
With joy and hap - pi - ness Gai - ly now sing - - ing,

D'im - men - so giu - bi - lo S'in - nal - zi un gri - do, Cor - ra la
With joy and hap - pi - ness Gai - ly now sing - ing, Mak - ing dear

Sco - zia Di li - do in li - do. E av - ver - ta i per - fi - di, No - stri ne -
Scot - land From shore to shore ring - ing. Warn - ing each das - tard foe, E - ne - mies

- mi - ci; Che a noi sor - ri - do - no Le stel - le an - cor. E av - ver - ta i
we know; The star of for - tune Shines on us a - gain. War - ning each

per - fi - di No - stri ne - mi - ci; Che a noi sor - ri - do - no Le stel - le an - cor.
das - tard foe, E - ne - mies we know; The star of for - tune Shines on us now a - gain.

Entrano RAIMONDO e NORMANNO.

Rai. Cessi, ah cessi quel contento!
Coro. Sei cosperso di pallori!
Ciel che rechi?

Rai. Un fiero evento!
Coro. Tu ne agghiacci di terror!
Rai. Dalle stanze ove Lucia
Trassi già col suo consorte,
Un lamento—un grido uscì,
Come d' uom vicino a morte.
Corsi ratto in quelle mura.
Ahi! terribile sciagura!
Steso Arturo al suol giaceva,
Muto, freddo, insanguinato!
E Lucia l' acciar stringeva
Che fu già del trucidato!
Ella in me le luci affisse.
"Il mio sposo cv' e?" mi disse;
E nel volto suo pallente
Un sorriso balenò.
Infelice! della mente
La virtude a lei mancò!

Tutti. Oh! qual funesto avvenimento!
Tutti ne ingombra cupo spavento!
Notte, ricopri la rìa sventura
Col tenebroso tuo denso vel!
Ah! quella destra di sangue impura
L' ira non chiami su noi del ciel.

Rai. Eccolla!

Entra LUCIA.

Luc. Il dolce suono
Mi colpi di sua voce. Ah, quella voce

Enter RAYMOND and NORMAN.

Ray. Cease, ah cease your joy!
Cho. You are pale!
Heaven! what brings you here

Ray. A dreadful event!
Cho. You freeze us with terror!
Ray. From the apartment whither Lucy
I had led with her spouse,
A moan—a cry came,
As from a dying man.
Quickly I ran there.
Ah! terrible misfortune!
Arthur was stretched lying on the ground,
Silent, cold, and bleeding!
Lucy held the sword
That belonged to him she had killed!
She fixed her eyes on me.
"Where is my husband?" she said to me;
And her pale face
A smile lit up.
Unhappy one! from her mind
Reason had left!

All. Oh! what a fatal event!
Dread fear covers all!
Night, conceal the sad misfortune
With thy dark thick veil!
Ah! may that blood-stained hand
Not draw down the anger of heaven on us!

Ray. Behold her!

Enter LUCY.

Luc. The sweet sound
Of his voice struck me. Ah, that voice

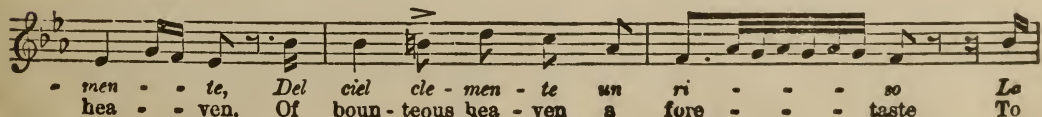
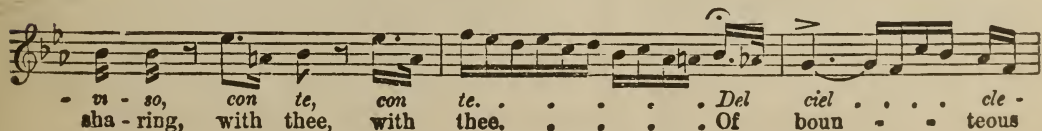
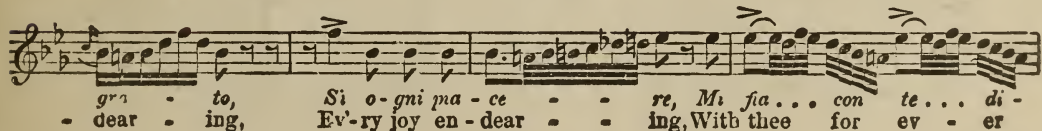
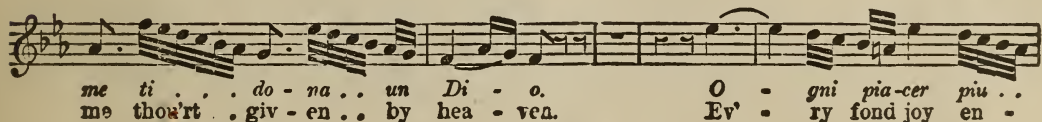
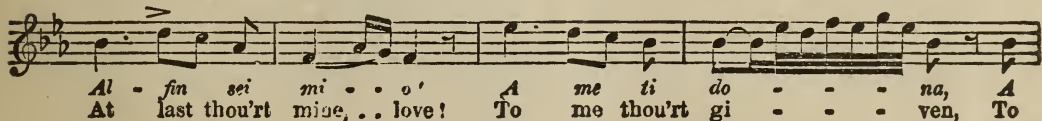
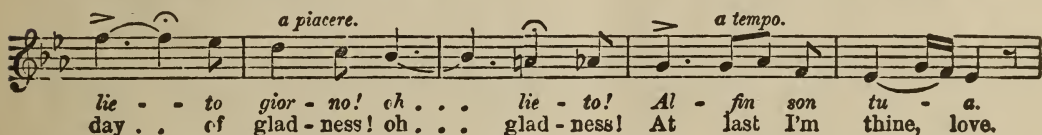
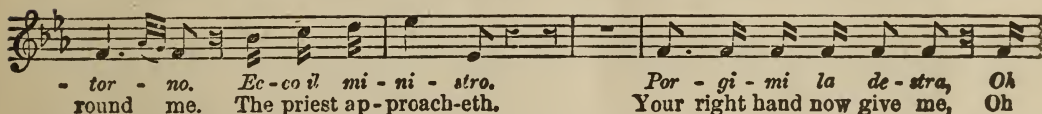
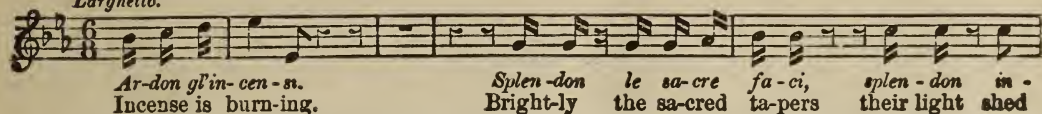
M'è qui nel cor discesa.
 Edgardo, io ti son resa;
 Fuggita io son da' tuoi nemici. Un gelo
 Mi serpeggia nel sen, trema ogni fibbra,
 Vacilla il piè; presso la fonte meco
 T'assida alquanto. Ahime! sorge il tremendo
 Fantasma e ne separa.
 Qui ricovriamo Edgardo a piè dell' ara,
 Sparsa è di rose; un armonia celeste,
 Di', non ascolti? Ah l' inno
 Suona di nozze! Il rito
 Per noi, per noi s' appresta. Oh, me felice!
 Oh, gioia che si sente, e non si dice!
 Oh, sventurata! vedila,
 Demente esulta ancora.
 Ah! non mi regge l' anima,
 Mi si divide il cor!

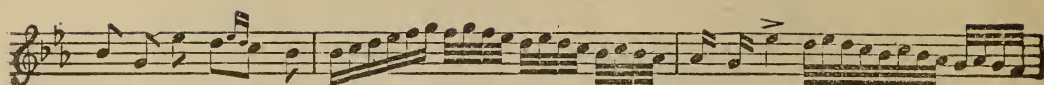
Here on my heart descended.
 Edgar, I am restored to you;
 I have ran from your enemies. A freezing
 Creeps in my breast, every fibre trembles,
 My feet give way; by the fountain with me
 Sit thee awhile. Ah! rises the dreadful
 Phantom and separates us.
 Here let us take refuge at the foot of the altar,
 Covered with roses; a celestial harmony,
 Say, do you not hear? Ah, the hymn
 It is of our nuptials! The rite
 For us they are preparing. Oh, happy me!
 Oh, joy that is felt and cannot be told!
 Oh, unfortunate one! behold her,
 In her madness exulting still:
 Ah! my mind gives way,
 My heart is splitting!

Ray.

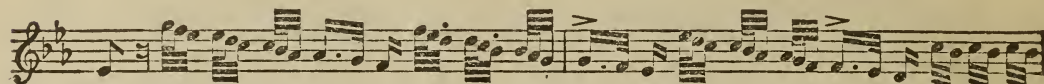
ARDON GL'INCENSI.—INCENSE IS BURNING. Solo. Lucy.

Larghetto.

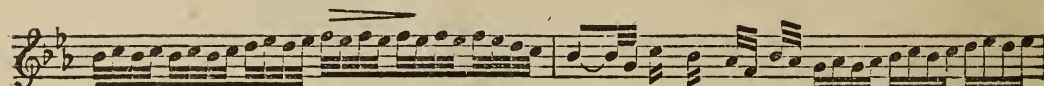




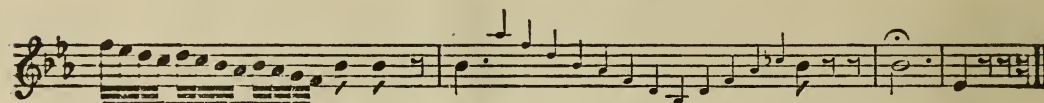
vi - ta a noi sa - rà . . . La . . . vi - ta a noi - i, a noi . . . sa -
us life will al - ways be, . . . To . . . us . . . life . . . always, will al - ways



- rà, Del ciel cle - men - te, cle - men - te un ri - so La vi - ta a noi - i, a noi sa -
be, Of boun - teous hea - ven, of heav'n a fore - taste, To us life al - ways, will al - ways



- rà, La vi - ta a noi sa - rà,
be, To us . . . life will al - ways be,



a no - i, sa - - - - - rà, sa - rà.
yes, al - ways to us will be.

Rai. S' avanza Enrico!

Entra ENRICO.

Enr. Ditemi,

Vera è l' atroce scena?

Rai. Vera, pur troppo.

Enr. Ah, perfida!

Ne avrai condegna pena.

Rai., *Alisa, e Coro.*

T' arresta—Oh ciel!

Rai. Non vedi

Lo stato suo?

Luc. Che chiedi?

Enr. O qual pallor!

Luc. Me misera!

Rai. Ha la ragion smarrita.

Enr. Gran Dio!

Rai. Tremare, o barbaro,

Tu dei per la sua vita.

Luc. Non mi guardar sì fiero,

Segnai quell foglio è vero.

Nell' ira sua terribile

Calpesta, oh Dio, l' anello!

Mi maledice! Ah! vittima

Fui d' un crudel fratello;

Ma ognor t' amai—lo giuro.

Chi mi nomasti? Arturo?

Ah! non fuggir—perdonol

Altri. Ah, di lei, signor, pietà!

Luc. Presso alla tomba io sono,

Odi una prece ancor.

Ray. Henry comes!

Enter HENRY.

Hen. Tell me.

Is the atrocious act true?

Ray. Even too true.

Hen. Ah, perfidious one!

Condign punishment shalt thou have.

Ray., *Alice, and Cho.*

Stay—Oh heaven!

Ray. you not see

Her state?

Luc. What would you?

Hen. How pale!

Luc. Wretched me!

Ray. She has lost her reason.

Hen. Great heaven!

Ray. Tremble, cruel one,

You should for her life.

Luc. Look not so sternly at me,

I signed that paper it is true.

In his terrible rage

He tramples, oh heaven, on the ring!

He curses me! Ah! a victim

Was I of a cruel brother;

But I ever loved thee—I swear it.

Whom named you to me? Arthur?

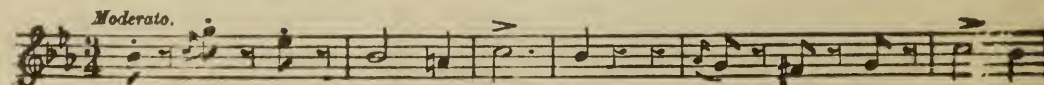
Ah, fly me not—pardon!

Others. Ah, heaven take pity on her!

Luc. I am near the grave,

Listen to one more prayer.

SPARGI D'AMARO PIANTO.—WITH BITTER TEARS BEDEW HERE. Solo. Luc.



Spar - gi d'a - ma - ro pian - to Il mio ter - re stre
With bit - ter tears be - dew here The grave where I am

ve - - - lo, Mer - tre las - sù nel cie - lo, Io pre - ghe -
sleep - - - it, I in heav'n still true, there My pray'rs, my

rall. e portando la voce.

- rò, pre - ghe - rò per te. Al giun - ger tu - o sol - tan - to
pray - ers will raise for thee. On - ly when there we're u - ni - ted

tr string. tr tr a tempo.

Fia bel - lo ù ciel . . . per me! Ah, sì, ah, sì, ah, sì, per me,
Will it be heaven . . . to me! Ah, yes, ah, yes, ah, yes, to me,

p

fa bel - lo ù ciel, il . . . ciel, per me, ah, sì, ah, sì, per
on - ly then be hea - ven, . . . hea - ven to me, ah, yes, ah, yes, to

tr

me, per me, : : : : : : : : : : : :
me, to me, : : : : : : : : : : : :

cres.

sì, *3* per *3* me, *cres. 3* per *3*
yes, to : : : : me, to : : : :

me, per me.
me, to me.

Rai, Alisa, e Cora,

Omai frenare il pianto
Possibile non è.

Enr. (Vita di duol, di pianto
Serba il rimorso a me.)

Ray, Alice, and Cho.

Now to refrain from tears
Is not possible

Hen. (A life of sorrow, of tears,
Remorse reserves for me.)

SCENA II.—*Parte esterna del Castello. Notte.*

EDGARDO, *sola.*

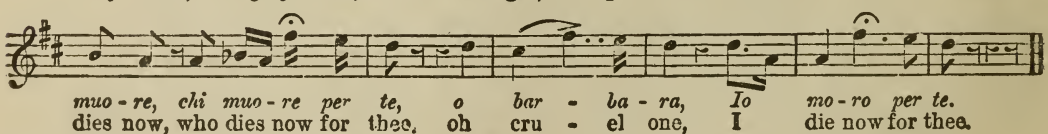
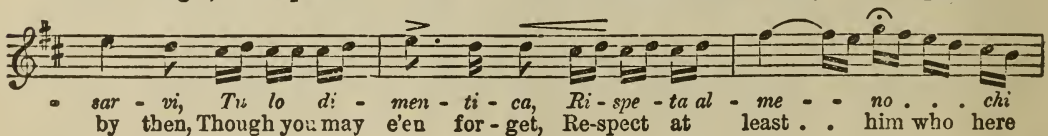
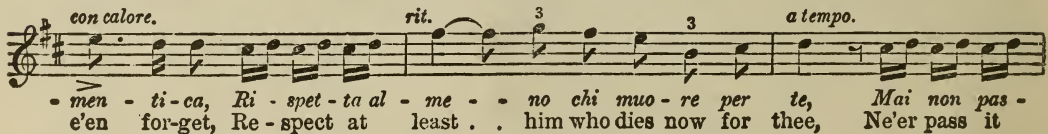
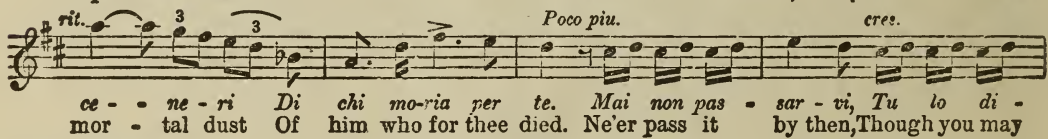
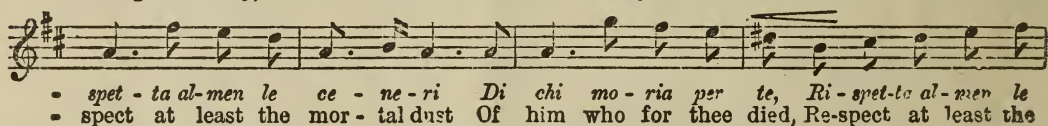
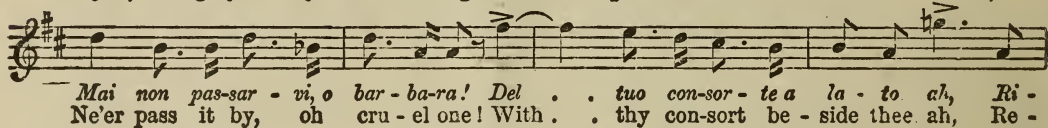
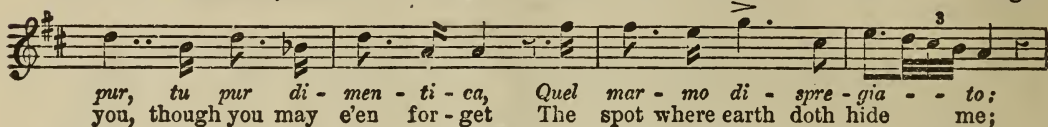
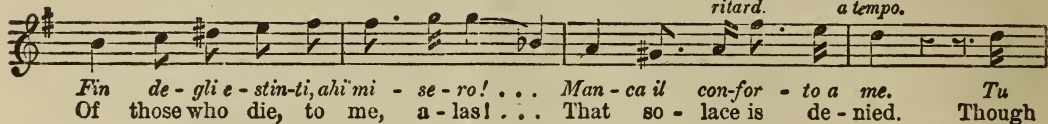
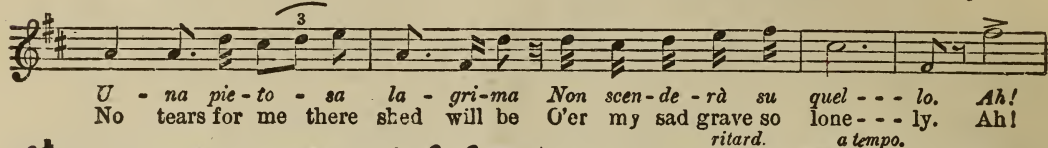
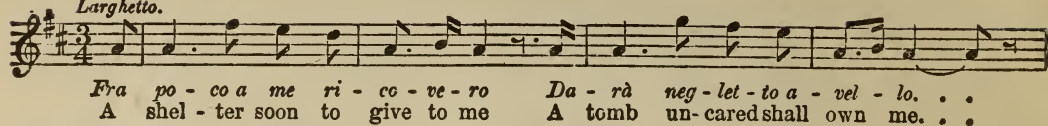
Ely. Tombe degli avi miei, l' ultimo avanzo
D' una stirpe infelice
Deh! raccogliete voi. Cessò dell' ira
Il breve foco—sul nemico acciaro
Abbandonar mi vo'. Per me la vita
E orrendo peso. L' universo intero
E' un deserto per me senza Lucia!
Di liete faci ancora
Splandi il castello. Ah, scarsa
Fu la notte al tripudio. Ingrata donna!
Mentr' io mi struggo in disperato pianto
Tu ridi, esulti accanto
Al felice consorte!
Tu delle gioie in seno, io della morte.

SCENE II.—*Exterior of the Castle. Night.*

EDGAR, *alone.*

Edg. Tombs of my ancestors, the last scion
Of an unhappy race
Alas! receive ye. Of anger ceased
Has the fleeting flame—on my enemy's steel
Will I cast myself. Life for me
Is a horrid burden. The entire universe
Is but a desert for me without Lucy!
With festive lights still
The castle is resplendent. Ah, too short
The night for their joy. Ungrateful one!
While I am wasting in despairing tears
You laugh, exulting by the side
Of your happy husband!
Thou hast joy in thy heart, and I—death

FRA POCO A ME RICOVERO.—A SHELTER SOON TO GIVE TO ME. Solo. EDGAR.

Larghetto.*Entrano Abitanti di Lammermoor.*

Coro. Oh, meschina! oh, caso orrendo!
Più sperar non giova omai.
Questo di che sta sorgendo,
Tramontar tu non vedrai.

Edg. Giusto cielo! Ah! rispondete;
Di chi mai di chi piangete?

Coro. Di Lucia.

Edg. Lucia, diceste?

Coro. Sì, la misera sen muore!

Enter Inhabitants of Lammermoor.

Cho. Oh, wretched one! Oh, horrid mischance!
It is useless to hope longer.
This day which is about to dawn,
Thou wilt never see end.

Edg. Just heaven! Answer me:
For whom, for whom are you weeping?

Cho. For Lucy.

Edg. Lucy, said you?

Cho. Yes, the unhappy girl is dying!

FUR LE NOZZE A LEI FUNESTE.—FATAL FOR HER WAS THIS MARRIAGE. CHORUS and EDGAR.

Moderato.

Fur le noz - ze a lei fu - re - ste; Di ra - gion la tras - se a -
Fa - tal for her was this mar - riage; While for love her rea - son

- mo - re, S'av - vi - ci - na al - l'o - re e - stre - me E te chie - de, per te
fly - ing, As her last hour she's ap - proach - ing Thee she calls, for thee she's

ge - me. Que - sto di che sta sor - gen - do Tra - mon - tar più non ve -
sigh - ing. Of the day that now is dawn - ing She will ne'er the set - ting

drà. Di ra - gion la tras - se a - mo - re, E te chie - de, per te
see. While for love her rea - son fly - ing, Thee she calls, for thee she's

ge - me. Ques - to di che sta sor - gen - do, Tra - mon - tar più non ve -
sigh - ing. Of the day that now is dawn - ing She will ne'er the set - ting

- drà, la mia Lu - ci - a,
see, my own dear Lu - cy,
 CHORUS

Di ra - gion la tras - se a - mo - re, Per te, sì, sì, per te.
While for love her rea - son fly - ing, For thee, for thee she sighs.

Edg. Ah, Lucia! Lucia!**Coro.** Rimbomba

Gia la squilla in suon di morte!

Edg. Ah, quel suono al cor mi piomba!

E' decisa la mia sorte,

Rivederla ancor vogl'io,

Rivederla, e poscia—

Coro. Oh Dio!

Qual trasporto sconsigliato!

Ah, desisti! Ah! riedi in te.

*Entra RAIMONDO.***Rai.** Ove corri, sventurato?

Ella in terra più non è.

Edg. Ah, Lucy! Lucy!**Cho.** Tolling

Already is the bell of death!

Edg. Ah, that sound sinks in my heart!

My fate is decided,

I will see her once again,

See her again and then—

Cho. Oh heaven!

What mad transport!

Ah, desist! be yourself again.

*Enter RAYMOND.***Rai.** Where art thou going, unhappy man?

She is no longer on earth.

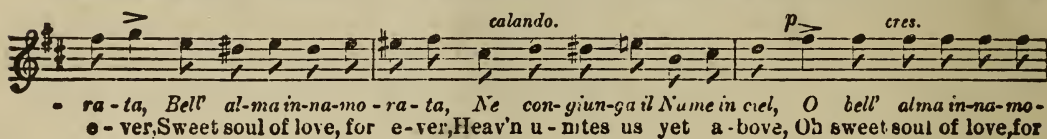
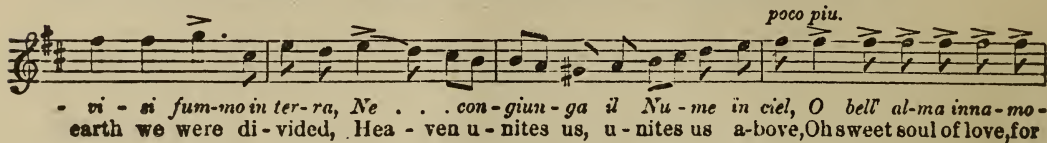
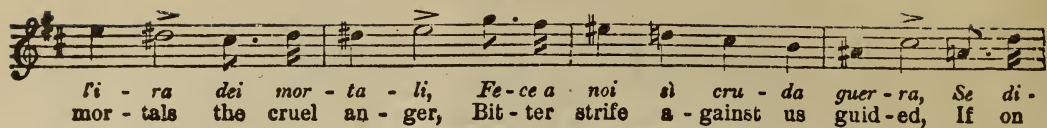
TU CHE A DIO SPIEGASTI N'ALI.—THOU TO HEAVEN THY FLIGHT HAST TAKEN.

SOLO. EDGAR.

Moderato.

Tu che a Dio spie - ga - sti l'a - li, O bell' al - ma in - na - mo - ra - ta, Ti ri -
Thou to heav'n thy flight hast ta - ken, Oh sweet soul of love, for e - ver, But from

- vol - gi a me pla - ca - tu, Te - co a - scen - da, te - co a - scen - da il tuo fe - del. Ah! se
me thou halt not se - ver, With thee is go - ing, with thee goes thy faith - ful love. If of



Rai. Io ti seguo— [*s' immerge il pugnale nel cuore.*]

Coro. Che facesti? Forsennato!

Rai. e Coro. Quale orror!

Coro. Ahi tremendo! ahi crudo fato!

Rai. Dio perdona un tanto orror!
 [*alzando le mani al cielo, Edgardo spira.*]

I follow thee—

Ray. Madman!

Cho. What have you done?

Ray. & Cho. What horror!

Cho. Oh dreadful, cruel fate!

Ray. Heaven pardon an error so great!

[*raising their hands towards heaven, Edgar dies.*]

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END OF THE OPERA.



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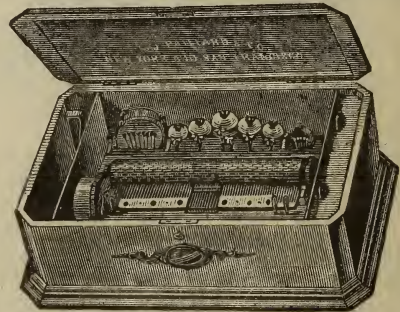
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